

21M.380 · MUSIC AND TECHNOLOGY
RECORDING TECHNIQUES & AUDIO PRODUCTION

READING ASSIGNMENT 11 (RD11)
SOUND RECORDING TECHNIQUES

DUE: MONDAY, OCTOBER 31, 2016, 9:30AM
SUBMIT TO: MIT LEARNING MODULES ▶ ASSIGNMENTS
1% OF TOTAL GRADE

1 Materials to study

- Eargle, John (2003). "Classical recording and production techniques." In: *Handbook of Recording Engineering*. 4th ed. New York: Springer. Chap. 20, pp. 290–310. MIT LIBRARY: 002277189.
- (2004). "Studio recording techniques." In: *The Microphone Book*. 2nd ed. Focal Press. Chap. 14, pp. 217–42. ISBN: 978-0240519616. MIT LIBRARY: 002015037. Available at: MIT Learning Modules ▶ Materials.

2 Questions to respond to

2.1 Eargle (2003)

1. Which three staff roles does Eargle describe that are important for running a recording session, and what are their respective responsibilities? Which fourth person is usually present in a piano recording session?
2. Which way are the violin and cello facing in figure 20-8A and 20-8C, respectively? Which motivations might Eargle have to prefer the setting in 20-8C for studio recordings over the usual live concert setting in figure 20-8A?
3. What is the motivation for delaying spot mic signals with regards to the main stereo microphone in a recording session? Try to explain this in your own words.

2.2 Eargle (2004)

1. The recording of which instruments are *overhead microphones* generally associated with? Which parts of that instrument do

they intend to capture?

2. What is special about the French horn as a musical instrument that affects the way in which it is being recorded?
3. What exactly do you think John Eargle refers to when he uses the term *stereo soundstage*? What role does this concept play in the recording (and later in the mixdown) of a production?
4. Eargle talks about the need to “pan” certain instruments in the mixdown. What is *panning*, generally speaking? You might have to do research beyond his article for the answer.¹

¹ E.g., Izhaki (2011), Rumsey and McCormick (2014), and Senior (2011)

3 Guidelines

- Your answers need not be very extensive (a short paragraph per question is enough), but they should demonstrate that you have actually read the article and understood its main points.
- Be concise and pay attention to form, grammar, and spelling.

References & useful resources

- Izhaki, Roey (2011). *Mixing Audio. Concepts, Practices and Tools*. 2nd ed. Focal Press. 600 pp. ISBN: 978-0240522227. MIT LIBRARY: 002302617. Hardcopy and electronic resource. On course reserve at the Lewis Music Library. Accompanying sound examples: <http://www.taylorandfrancis.com/cw/izhaki-9780240522227/p/resources/>.
- Rumsey, Francis and Tim McCormick (2014). *Sound and Recording. Applications and Theory*. 7th ed. Focal Press. 655 pp. MIT LIBRARY: 002236580.
- Senior, Mike (2011). *Mixing Secrets for the Small Studio*. 1st ed. Focal Press. 352 pp. ISBN: 978-0240815800. MIT LIBRARY: 002092991. Electronic resource. Hardcopy version at MIT LIBRARY: 002178705. On course reserve at the Lewis Music Library.

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Fall 2016

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